IFAR reports

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and The Art Loss Register

Sanford Robinson Gifford, *Along the Beach, Cape Ann (detail).* Stolen in Cambridge, Massachusetts.

A Baffling Boucher with Condition Problems

Willi Korte - Seeker of Long Lost Art

Bremen's Missing Drawings Shown at the Hermitage

IFARreports
incorporating *Stolen Art Alert*

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A Baffling Boucher:

Overpaint and Restoration Preclude a Definitive Attribution

Could this be the original version of François Boucher's, Young Woman with a Cat?

In September, 1991, an oil sketch for Hoppner's famous portrait of Lord Nelson in London's Royal Collection was discovered to be an autograph work by the artist after overpaint had been removed. The picture had been auctioned at Christie's in New York in January of the same year and catalogued as "after John Hoppner." But according to Colin White, head curator at the Royal Naval Museum in Portsmouth, England, "it is the closest thing we have to a snapshot and probably the most realistic image that exists of Nelson" (*The Observer*, September, 1991). The painting had been deaccessioned by the Museum of Fine Arts in Boston as a copy of the original.

A similar situation has arisen concerning a very interesting painting just examined by IFAR through the Authentication Service. The work, *Young Woman with a Cat* (25 1/2 x 31 1/2," was submitted for examination with the hope that we could verify its attribution to the 18th century painter, François Boucher. The picture was previously in the collection of the current owner's great, great aunt who lived in New York. The picture is known from prints and drawings, which were made after a lost painting by Boucher. Three examples are illustrated in Vol. I of Alexandre Ananoff's catalogue of Boucher's works (written in collaboration with Daniel Wildenstein), the closest being the pastel, 80/2, fig. 351. In one of the engraved works illustrated, a fan has been substituted for the cat, but the young woman, apart from her being shown in the reverse in the engravings, is essentially the same in each of the three compositions. Before contacting IFAR, the current owner had written to Alexandre Ananoff in Paris for an opinion on this work, but he didn't respond.

The owner's father had tried earlier to get the painting authenticated. In 1977, he consulted with an expert who suggested that it was the same painting as that in the auction of the Orme Wilson Collection at Parke-Bernet Galleries in New York on March 25-26, 1949, p. 105. IFAR felt it was important to try to substantiate this theory as it would give the work under investigation some credibility.

In researching the painting, IFAR found that the Parke-Bernet Orme Wilson sale lists the picture as "attributed" to François Boucher with dimensions that are the same as the IFAR work. Hoping that the great, great aunt of the current owner may have been the one who purchased the work at the 1949 auction, IFAR contacted Sotheby's in New York (which merged with Parke-Bernet in 1964), to inquire. Because many years had gone by since the sale, they were able to give us the name of the purchaser, who was indeed the owner's great, great aunt who died in 1974. This established definitively that the Orme Wilson painting was the one we were examining.

IFAR found the Orme Wilson work cited in some of the Boucher literature: among others, it is illustrated in an article by Hermann Voss on Boucher's early works (*Burlington Magazine*, March, 1953); and it is mentioned in: *Oeuvre gravé de François Boucher dans la Collection Edmond de Rothschild* (1978), by Pierrette Jean-Richard, # 1402.

The next step was to consult with a Boucher expert for a current evaluation of this painting. A letter and photographs were sent to Mr. Alastair Laing in London, a scholar who was the author of the catalogue and one of the curators for the 1985-6 exhibition *François Boucher* at The Metropolitan Museum of Art (also: Grand Palais, Paris, and Detroit Institute of Arts, Detroit). Mr. Laing was educated at Corpus Christi College, Oxford, and the Courtauld Institute in London. Since 1986 he has been Adviser on Paintings and Sculpture to the National Trust and is preparing a summary catalogue of the National Trust's entire holdings of oil paintings with a full scholarly catalogue of the major collections. He has just completed the *Catalogue of the Edmond de Rothschild Collection of Decorative Drawings at Waddesdon*

Manor, to be published in 1994. Mr. Laing was the co-author with Anthony Blunt in 1978 of *Baroque and Rococo*. His written response to IFAR's inquiry is excerpted below:

Thank you for your letter asking about the ex-Orme Wilson *Woman with a Cat*.

It is not a straightforward picture or problem, and even my seeing it in the flesh may not lead me to a clear conclusion, without some scientific investigation or restoration as well.

It is in Boucher's manner of the 1730s - a period when autograph, or semi- autograph, repetitions seem to have proliferated in his work; no doubt because he was desperate to make a living, hence certain lapses in quality.

The idea, however, and almost the very figure of the cat, go back to a more complete picture Boucher painted in the 1720s - before he went to Italy - *The Surprise* (for which, see my entry no. 2 in the catalogue of the 1986 Boucher exhibition at the Met and elsewhere).

After his return from Italy, Boucher himself painted a lost -- and never since recorded -- painting of *A seated woman holding a fan looking at a mirror on a toilet-table*. This was engraved by Mlle. Tournay some time later, in 1750, with some moralising verses underneath it (Ananoff & Wildenstein 80/1, Vol. I p. 213 & fig. 350; Jean Richard, no. 1613).

It is the woman from this painting who is combined with the cat from *The Surprise* to produce the Orme Wilson painting; a pastel in a private collection in New York (which I have never seen, and know nothing about) mentioned and reproduced by A & W [Ananoff & Wildenstein] (80/2, fig. 351); and -- in reverse (for one must assume that the original of Mlle. Tournay's engraving was in the same direction as the Orme Wilson painting, and similarly reversed by her) -- in an engraving by de Longueil entitled *Les caresses dangereuses*, with further moralising verses (A & W 80/1a, fig. 349; J-R 1402).

Now the puzzling thing about this engraving is that it is simply inscribed "F. Boucher inv." - not "pinx." nor "delin." This generally implies that the engraving in question was not made directly from some painted or drawn original by Boucher, but had been adapted in some way, or done at one remove.

In view of the fact that it simply combines elements from two Boucher paintings -- and does not even change the positions of the woman's hands! -- that is what appears to have happened in the case of *Les caresses dangereuses*. However, the facts that (1) it is in reverse of the engraving of the *Seated woman holding a fan*, and (2) that *The Surprise* was never engraved, indicates that this combination must have been made from examples of -- or possibly from drawings for -- the paintings themselves: i.e. most probably with Boucher's blessing. The existence of the Orme Wilson painting and of the N.Y. pastel, both in reverse of the engraving, suggests that *Les caresses dangereuses* did have some painted or drawn Boucher original. The key question is thus probably this:

Was there after all an original Boucher painting or pastel, which might either be, or be the original of, the Orme Wilson painting and of the N.Y. pastel, and which might have been tricked out with more space and background details by de Longueil when he made his engraving? or might Boucher just have made some quick sketch-drawing, to show how elements from two of his pictures could be combined into a new composition, which was variously taken up by the authors of the painting, the pastel, and the engraving?

This is the crucial question, for a positive answer to the first alternative leaves open the possibility that the Orme Wilson painting -- which I should not judge very favourably just on the basis of the photographs that you have sent me -- might be that Boucher original, disfigured by cutting down and overpaint.

The mention of possible overpainting returns us to my remark at the beginning of my letter, that some scientific investigation or restoration might be necessary. Not only because of the possibility of the presence of overpaint masking the quality of the Orme Wilson painting, but also -- since it has evidently been cut down -- because of the possibility that it might have been cut down from the composition recorded by *Les caresses dangereuses*, in which process things such as the cords, the fringe on the curtain, and the remaining traces of books and shelves, would have been painted out, because they made no sense within the reduced format.

Realizing that it is difficult to detect overpaint in a photograph of this painting, IFAR called Mr. Laing to see if he was planning a trip to the U.S. so that we could arrange to have him look at the picture directly. He answered that it would probably not be of much use at this time because he believes the painting has been restored and there may be portions, such as the background, with considerable overpaint. However, he was willing to look at good photographs once more to evaluate it further. His second letter is excerpted as follows:

Although I think that there is at least a chance that the Orme Wilson version of *Les caresses dangereuses* is at least partially autograph -- there is the same kind of conflict between defects in visible quality and the positive evidence supplied by an engraving, as in the version of *Le Soir/La Dame allant au bal* belonging to Wildenstein, -- (Ananoff & Wildenstein no. 113). -- I really do not think that it would be helpful to your clients if I were to see it in its present state -- without any of the investigations that I suggested in my letter of 15 August having been conducted. For, as it stands, it cannot be the painting engraved by de Longueil, and its differences are such as to suggest a simplified copy -- something that Boucher is unlikely to have set his own hand to.

One question could be resolved by simple ocular inspection: Does the painted surface continue to the edges of all four turnovers of the canvas? If so, there is at least the beginning of a chance that it is the engraved picture cut down and partially overpainted.

The other question requires x-ray and infra-red photography. Neither may be conclusive, since the pigments that would be involved might not be the kind that would show up, but such tests would be much cheaper than shipping the picture over to me, or vice-versa, for an inspection that might well prove inconclusive. The object would be to see whether the tassels and cords, and the books, visible in the engraving, have been painted out.

A further question is peripheral, but would at least eliminate the

possibility of your client's painting being a straight copy of another work: is the so-called "pastel" illustrated in Ananoff & Wildenstein no. 80/2, fig. 351, really -- as it would appear, the Orme Wilson painting misdescribed [as a pastel], and before partial cleaning?

[Wildenstein in New York has no photograph of the pastel (no. 80/2 in the A & W catalogue), nor do they know who the New York owner might be].

In conclusion, it is clear that the questions Mr. Laing has raised about this work are complex and cannot be resolved from examination of a photograph alone. However, we do know more about the provenance of the picture as IFAR was able to establish that the the Orme Wilson painting is the same as the one under study. The crucial question is whether it is the original lost work by Boucher referred to in Ananoff & Wildenstein.

As it stands now, the issue cannot be decided as Mr. Laing so carefully explained. The major problem, as he sees it, is that the engraved work of *Les caresses dangereuses* by J. de Longueil, includes background details which the painting under consideration does not have but should if the engraving is based on this oil. Mr. Laing believes that the painting may have been cut down and the background painted over, and suggests that it be examined by a qualified conservator/restorer. He does not wish to examine the oil until it has been cleaned and the overpaint removed, revealing the original hand of the artist. As with the discovery of the Hoppner portrait of Lord Nelson mentioned earlier, an authentic painting by Boucher may be languishing under a layer of overpaint.

Virgilia H. Pancoast

War Booty is His Quarry -

Investigator Aids in Recovery of Missing Art

Reliquary Box of Henry I. Part of the medieval Quedlinburg treasure discovered in Whitewright, Texas.

You would think Willi Korte would be delighted.

In December, IFAR received a phone call from the Princeton University Art Museum expressing concern about the provenance of thirteen mostly 18th-century portrait miniatures, including one of Marie Antoinette, which an alumnus hoped to donate. The alumnus acknowledged having acquired them from a now-deceased relative who had "liberated" them from Germany while serving as an officer in World War II.

Elsewhere, a former U.S. Army private who had "picked- up" a valuable 14th-century German manuscript in the closing days of the same war, recently returned it, motivated, he said, by the Quedlinburg case.

"Quedlinburg" refers to the spectacular medieval treasure stolen by an American GI in 1945, which was returned to Germany last year only after his heirs had been paid a "finder's fee" of nearly $3 million. The case might never have come to light had it not been for the work of Willi Korte.

Korte is an intense, 38-year-old researcher who since Quedlinburg, has carved a niche for himself as an investigator of cultural property stolen or otherwise "lost" in the chaos of the Second World War.

With the publicity surrounding the now infamous Quedlinburg issue has come "box-loads" of leads, some of which may unearth other missing works of art and historical manuscripts from generations past.

Typically, with the passing of those who fought in WWII, the servicemen's widows and heirs are discovering "souvenir" items acquired during their husbands' tours of duty in Europe. While these items may not always be of great monetary value or art historical interest, they may have irreplaceable significance to a particular community. The little German town of Ham-

ple, recently got back archival documents dating from the 15th to 17th centuries, after a widow in New York discovered them in her basement.

While Korte is enthusiastic about the amount of information now surfacing here and, with the end of the Cold War, in the East, he is frustrated by a lack of resources to pursue his research.

His "office" is the bedroom of the suburban Maryland home he shares with his wife and two small children. He has neither secretary, staff, nor source of income to support his American pursuits. He does have a contract with the Eastern European Research Institute, affiliated with the University of Bremen, to document the sizeable losses that went to the Soviet side. Expenses to recover those items removed to the United States, however, come out of his own pocket.

Korte is a native of the Munich area who first came to Washington DC in 1982 to do archival research for his thesis on the period of American Occupation in Germany. He has been there ever since.

Because even seemingly minor leads can result in significant recoveries, Korte believes that every lead must be followed-up.

He is also insistent about the need to discover patterns, where they exist. He does not claim any investigative brilliance, for example, when he cites the recent case of a former GI in Wisconsin from whom he recovered two medieval documents bearing imperial seals from Nuremberg. The documents were part of an important collection of several hundred documents known to have been missing since the war, the return for which a reward had been offered in 1945.

Several of these documents had surfaced in Tennessee in 1987. In 1991, a few more from the same collection appeared in Wisconsin, and eventually made their way back to Germany. Korte found out about it almost by accident when a German colleague mentioned it to him. The colleague also happened to have the name of the former GI in Wisconsin.

All Korte had to do was get the man's number from directory assistance.

After overcoming some initial uneasiness, the former GI admitted he had not realized the documents' significance. He told Korte how another soldier in his unit had stumbled across the collection and informed his buddies they were there for the taking as "souvenirs."

In order to try and recover the remaining documents, all that would be needed would be a roster of that particular Army unit from the National Archives. "But nobody does it," Korte says, "What is at stake is very valuable documentation about life in the middle ages."

Korte has a diplomatic approach. With the notable exception of Quedlinburg, he claims to have less of a problem convincing the GIs and their heirs to surrender items than he has persuading institutions that have suffered the losses to press their claims. While a particular church or museum might be interested in recovering its own property, they are often unable or unwilling to commit the financial resources necessary to investigate and recover the works.

Nor, according to Korte, does there seem to be much interest on the part of German cultural institutions as a whole in pursuing leads beyond individual objects in question. "My philosophy," Korte says, "is to look for patterns and track down the sources-- when one object surfaces, it usually means there's more. Research must be *active*, not just *reactive*. Without research and a central clearinghouse, we are always re-inventing the wheel. Each item needs to be put in context, into a framework. Nobody is putting it together."

Korte concedes that the apparent lack of policy in Germany may be attributed in part to constitutional reasons, i.e. issues of jurisdiction between the federal and state levels. Because there is no national Ministry of Culture, these issues are essentially left to the states. The state of Bremen, for example, without a foreign office of its own, is trying to negotiate the return of an important collection of drawings from Russia.

In 1988, Germany did establish a small agency, the Cultural Foundation of the States, which includes both state and federal representatives. Irene Kohlhaas, Culturral Counselor at the German Consulate in New York, explains that the Foundation was created "as an instrument to enable states to acquire things of national interest," primarily through purchase. Although Korte would have it otherwise, tracing works that left Germany during the war is not the Foundation's responsibility, according to Kohlhaas.

She adds that the Ministry of the Interior is in the process of setting up such an office to deal with "war-affected" works.

Korte criticizes what he describes as a prevailing institutional philosophy in Germany of doing things "on the quiet" and a willingness to make financial settlements, sometimes "ransom," as Korte describes the payment for the Quedlinburg treasures. "If a settlement is to be made," he maintains, "at least leads to other objects, when they are known to exist, should be extracted in return."

William Voelkle, the Morgan Library's curator of medieval and renaissance manuscripts, has often worked with Korte in researching and recovering items. He speculates that the reasons for German reticence in pursuing cases has nothing to do with money, but may have its origins in feelings of guilt. "The Germans," he says, "might not want to be perceived as crying over things they had had stolen when they themselves had been the most ruthless art thieves of the 20th century."

While those on whose behalf he works do not always share His view, Korte believes that publicity about a case can only be beneficial, and on several levels. In situations where negotiations become difficult or arrive at a standstill, publicity can pressure participants to take some

action, and helps to keep all parties "honest." "Public knowledge, interest, and support makes a great difference in recovery," he says.

When there is a happy resolution, however, media attention provides "feel-good" public relations, and encourages others to come forth.

He cites the example of Cameron Anderson, a former GI and retired president of Kinney Shoes, who was inspired by Quedlinburg to return a valuable 14th-century manuscript he had "picked-up" at a castle outside Nuremberg. In gratitude, the German government flew Anderson and his wife to Germany and arranged a ceremony in which the document was tearfully presented back to the baron whose family had owned the castle for generations.

Despite early warnings to the contrary, and with the exception of Ouedlinburg, Korte has not found Americans in general to be hostile or resentful of his efforts to recover cultural patrimony. "WWII is still perceived as a 'noble' effort," he says, "Souvenirs are one thing, but plunder and outright theft is not something condoned by the American people as a whole."

Korte actually lost income because of Quedlinburg, since his investigations took him away from research he was doing under contract for the state of Prussia. Given his frustrations then, why does he continue his efforts?

"First, because it's fun," he says. "The Indiana Jones-style approach of research and pursuit is challenging from many points of view-- historical, scholarly, and legal, among others. These pieces have many values. They stand for many things."

Korte also claims "a pervasive sense that we live in a world that is dangerous on many levels, environmentally, physically, etc. We are not careful with our own lives or those of our neighbors. We cannot be so careless anymore. We must care about our cultural heritage." Plundering goes on everywhere, continually, he adds. "We find one piece, and lose five more. Any efforts seem almost academic."

Repatriating "lost" works is, according to Korte, his contribution to preserving things in general. "We have a global McDonald's/Levi jeans/video cultural heritage which is taking over. Very few family stories are being passed down anymore. There is great displacement of peoples. If we have a handful of documents reflecting how people lived 500 years ago, it gives those people who have an interest *access*, a window to look back."

"I consider myself a 'facilitator,'" he adds, "a personal connector linking those who originally created the objects to the present."

Korte does not restrict his efforts to items removed from Germany, and is in fact currently trying to return a medieval document to Czechoslovakia, recently discovered by a widow in Oregon.

"It's important to convey the idea that it makes sense to work together and avoid litigation," he says. "Especially in cases between nations. The big museums don't need 'another painting.' Exchanges or long-term loans can be arranged. Just hang it up *somewhere*, say 10 years in Moscow, 10 years in Berlin. The important thing is that these things are preserved."

"WWII was not that long ago," he says, "Huge plundering took place on all sides. It would be a nightmare for many of these documents and masterpieces to remain 'lost.'" With the end of the Cold War, "Doors are opening for the first time in almost 50 years-- it would be foolish not to take the opportunity to go back."

Florence Squassi Swanstrom

Drawings (Really) Will Return

Earlier Report of Bremen's Recovery Premature

In the heyday of Mikhail Gorbachev's glasnost, Viktor Baldin, the retiring director of the Moscow Museum of Architecture made a stunning announcement. He revealed that, as a soldier in the Second World War, he had saved 362 master drawings, secretly stored them for decades in a vault in the museum where he worked, and was now returning them all to the Bremen Kunsthalle to which they belonged. (See *IFARreports*, Dec. '90)

The news of the drawings' survival and return was greeted with excitement. They include twenty-eight watercolors and drawings by Albrecht Dürer as well as works by Raphael, Rubens, van Dyck, and 19th century French masters. Early in 1989, Mr. Baldin showed the drawings to the amazed director of the Kunsthalle, Siegfried Salzmann. It was an especially happy story as Mr. Baldin selflessly proclaimed that he wanted only the satisfaction of seeing that the drawings went back to Bremen.

However, when the National Gallery of Art in Washington, DC attempted to borrow a newly-recovered Dürer drawing from the Bremen collection for its "Circa 1492" exhibition, it developed that the announcement was premature and that the drawings had not arrived in Germany. Mr. Baldin's dream had not yet come true.

To no one's surprise, the dissolution of the Soviet Union did not expedite the return. Communists had no monopoly on red tape. However, in November 1992, some two years after Baldin's revelations, the Hermitage Museum in the city renamed St. Petersburg opened an exhibition of Bremen's drawings. Their return to Bremen is now an official plan, more definite, it is hoped, than one man's best intentions.

Constance Lowenthal

Missing

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

French, 20th Century

1 KLEIN, Yves (1928-62). *Antropometrie 145*, 1960. Mixed media on canvas. 77.0 x 44.0 cm. *N93.4.1. London, England. Feb. 1, '92.

Antiquities

Sculpture

Hellenistic, Century Unknown

2 Unknown. *Philip II*. Marble. Very finely polished. Portrait of Philip II, the father of Alexander the Great, slightly larger than life size. A 5 cm. piece between the face and the rear of the head is missing. N93.11.1. Western Anatolia, Turkey. Jan. 1, '89.

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Nationality, Century Unknown

1 DEFREGGER, Hans Peter. *Das Letzte Aufgebot (The Last Call to Arms)*. Oil on canvas. 139.0 x 191.0 cm. *N93.15.1. Altaussee, Austria. Jun. 2, '92.

American, 19th Century

2 GIFFORD, Sanford Robinson (1823-80). *Along the Beach, Cape Ann*, 1878. Oil on canvas. 19.1 x 47.6 cm. Inscribed and dated l/c: "Cape Ann" and "August 9,'78.' *N93.3.1. Cambridge, MA. Aug. 1, '90.

3 REYNOLDS, Wellington J. (b. 1866). *The Happy Land*, 1925. Oil on canvas. 130.0 x 104.0 cm. Signed: W J REYNOLDS Also entitled: A Dancer. *N93.26.1. New York, NY. Dec. 8, '92.

4 ROSELAND, Harry Herman (1867-1950). *The Tealeaf Reader*. Oil on canvas. 50.8 x 76.2 cm. *N93.6.1. Los Angeles, CA. Sep. 28, '92.

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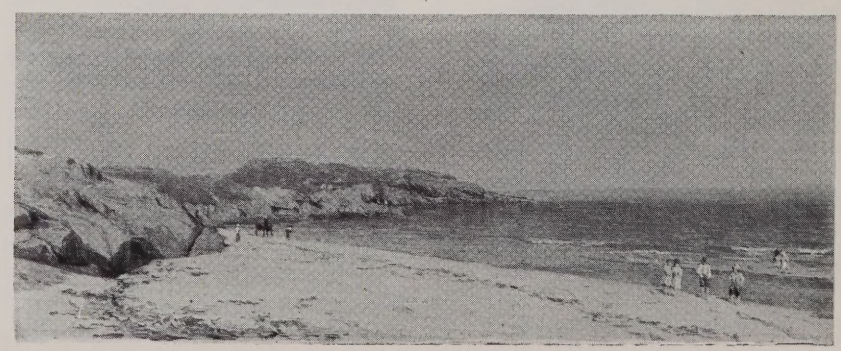

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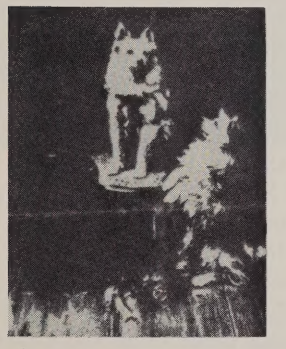

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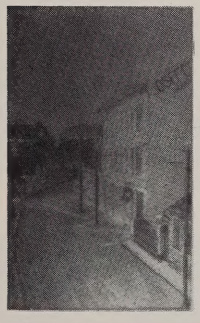

7

8

American, 20th Century

5 CARTER, Pruett A. (1891-1955). *Untitled*, 1941. Oil on canvas. 81.3 x 69.2 cm. Dated 1941. *N93.7.5. Los Angeles, CA.

Austrian, 19th Century

6 REICHERT, Carl (1836-1926). *Three Dogs*. Oil on panel. 25.0 x 20.0 cm. *N93.13.1. Salzburg, Austria. Apr. 20, '92.

Austrian, 20th Century

7 SCHIELE, Egon (1890-1918). *Albrechtsstrasse with Houses in Klosterneuburg*, 1906. Oil on paperboard. 29.8 x 19.6 cm. *N93.30.1. Klosterneuburg, Austria. Jun. 18, '92.

8 SCHIELE, Egon (1890-1918). *Entrance to the Klosterneuburg Carpenter Shop*, 1907. Oil on paper. 24.4 x 32.9 cm. *N93.30.2. Klosterneuburg, Austria. Jun. 18, '92.

9 WALDE, Alfons. *Midday in Kitzbühel*, 1913. Oil on panel. 46.0 x 49.0 cm. *N93.29.2. Kitzbühel, Austria. May. 17, '92.

10 WALDE, Alfons. *Sonntag*, 1912. Oil on board. 26.0 x 28.0 cm. *N93.29.1. Kitzbühel, Austria. May. 17, '92.

Belgian, 19th Century

11 VERHAS, Jan François (1834-96). *Young Girl with Her Dog*. Oil on canvas. 90.2 x 69.9 cm. *N93.7.2. Los Angeles, CA. Nov. 16, '92.

Canadian, 19th Century

12 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Chickens Hatching*. Oil. 48.0 x 32.0 cm. *N93.18.2. Montreal, Canada. Aug. 31, '92.

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13 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Country Landscape with Evergreens on the Right*. Oil. 46.0 x 61.0 cm. N93.18.10. Montreal, Canada. Aug. 31, '92.

14 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Countryside*. Oil. 36.0 x 51.0 cm. N93.18.9. Montreal, Canada. Aug. 31, '92.

15 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *The Fig Tree*, 1907. Oil. 74.0 x 99.0 cm. Signed and dated in l/l. Repairs made on verso at the level of the water on the front (lower right). *N93.18.3. Montreal, Canada. Aug. 31, '92.

16 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Frontenac Threatening Phipps*. Oil. 46.0 x 31.0 cm. N93.18.12. Montreal, Canada. Aug. 31, '92.

17 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Gleams*. Oil on panel. 21.0 x 26.0 cm. With an inscription on verso, text unknown. Dimension with frame: 38 cm. x 42 cm. *N93.18.5. Montreal, Canada. Aug. 31, '92.

18 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Landscape with Houses*. Oil on panel. 14.0 x 21.0 cm. Signed in l/l. Inscribed on verso, text unknown. Dimensions with frame: 31 cm. x 42 cm. *N93.18.7. Montreal, Canada. Aug. 31, '92.

19 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Landscape with Road*. Oil on panel. 14.0 x 22.0 cm. Signed in l/r. Inscribed on verso, text unknown. Dimensions with frame: 34 cm. x 42 cm. Landscape with a curving road running from the lower right to the middleground at left; the sides of the road flanked with small mounds or hills. *N93.18.8. Montreal, Canada. Aug. 31, '92.

15

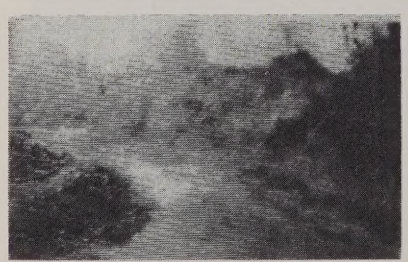
20 SUZOR-COTE, Marc-Aurèle de Foy (1869-1937). *The Road or Landscape with Trees*. Oil on panel. 26.0 x 21.0 cm. Inscribed on verso: Suzor Coté, Paysage aux arbres ou La Route. Measurements with frame: 39 cm. x 34 cm. *N93.18.4. Montreal, Canada. Aug. 31, '92.

21 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Stormy Sky*. Oil. 31.0 x 46.0 cm. N93.18.11. Montreal, Canada. Aug. 31, '92.

22 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Sunset*. Oil on panel. 20.0 x 25.0 cm. Signed in l/l. Inscribed on verso, text unknown. Dimensions with frame: 42 cm. x 47 cm. *N93.18.6. Montreal, Canada. Aug. 31, '92.

Canadian, 20th Century

23 AYOTTE, Leo (1909-77). *The House with the Red Roof*. Oil. 81.0 x 64.0 cm. N93.18.32. Montreal, Canada. Aug. 31, '92.



19

24 MASSON, Henri (b. 1907). *Waterfall and Green Trees*. Oil. 76.0 x 61.0 cm. N93.18.35. Montreal, Canada. Aug. 31, '92.

25 MASSON, Henri (b. 1907). *Wheat Field and House*. Oil. 76.0 x 61.0 cm. N93.18.34. Montreal, Canada. Aug. 31, '92.

26 RICHARD, René (1895-1982). *Landscape in the North*. Oil. 66.0 x 76.0 cm. N93.18.33. Montreal, Canada. Aug. 31, '92.

Dutch, 17th Century

27 MAES, Nicolaes (1634-93). *Portrait of a Young Child*. Oil on canvas. 88.3 x 69.9 cm. *N93.7.4. Los Angeles, CA. Nov. 16, '92.

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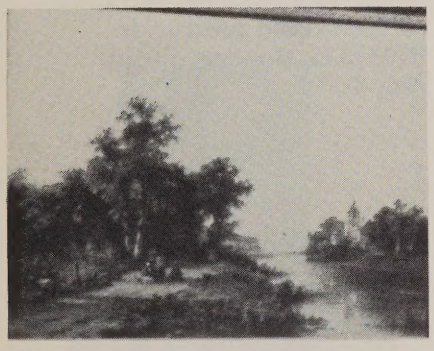

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31

Dutch, 19th Century

28 AKKERINGA, Johannes Evert Hendrik (1861-1942). *Children Playing on the Dunes*. Oil on panel. 7.5 x 12.0 cm. *N93.28.1. 's-Gravenhage, The Netherlands. Nov. 23, '91.

29 DINGEMANS, Waalko Jans (b. 1873). *A Horse Drinking in Old Rotterdam*. Oil on canvas. 40.0 x 50.0 cm. *N93.27.2. Oegstgeest, The Netherlands. Nov. 4, '91.

30 KLEIJN, Lodewijk Johannes (1817-97). *River Scene with Castle*, 1892. Oil on panel. 50.0 x 60.0 cm. *N93.21.1. De Bilt, The Netherlands. Oct. 25, '91.

31 MAAREL, Marinus van der. *Beach Outing*. Oil. 30.0 x 20.0 cm. *N93.28.2. 's-Gravenhage, The Netherlands. Nov. 23, '91.

32 MUNTHE, Gerhard A.L.M. (1875-1927). *Shellfishers with Horse-drawn Wagons*. Oil. 63.0 x 70.0 cm. Signed in lower left corner. *N93.27.1. Oegstgeest, The Netherlands. Nov. 4, '91.

Dutch, 20th Century

33 WINDT, Chris Van Der (1877-1952). *Canal with Rushes*. Oil on panel. 25.0 x 35.0 cm. *N93.21.2. De Bilt, The Netherlands. Oct. 25, '91.

English, 19th Century

34 LOMAX, John Arthur (1857-1923). *Quiet Players or Card Players*. Oil. 46.0 x 36.0 cm. *N93.18.29. Montreal, Canada. Aug. 31, '92.

French, 19th Century

35 CAROLUS-DURAN, Charles Emile Auguste.(1837-1917). *Spring*. Oil on canvas. 149.9 x 91.4 cm. Signed. *N93.7.1. Los Angeles, CA. Nov. 16, '92.

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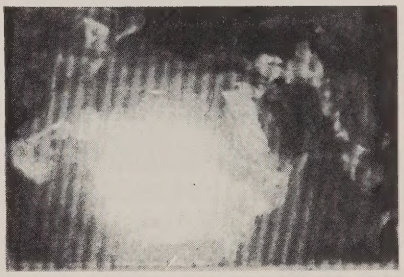

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36 COROT, Camille Jean-Baptiste (1796-1875). *Landscape.* Oil on canvas remounted on canvas. 58.0 x 86.0 cm. *N93.18.1. Montreal, Canada. Aug. 31, '92.

37 COROT, Camille Jean-Baptiste, Copy after (1796-1875). *Landscape.* Oil. 76.0 x 61.0 cm. *N93.18.31. Montreal, Canada. Aug. 31, '92.

38 FANTIN-LATOUR, Henri (1836-1904). *Bather on a Rock.* Pastel. 23.0 x 28.0 cm. N93.18.30. Montreal, Canada. Aug. 31, '92.

39 MICHEL-LEVY, Henri (-1914). *Madame Manet Seated at the Piano.* Oil on canvas. 73.7 x 59.7 cm. Signed. *N93.7.3. Los Angeles, CA. Nov. 16, '92.

40 MONTICELLI, Adolphe Joseph Thomas (1824-86). *Court Scene.* Oil. 30.0 x 41.0 cm. N93.18.37. Montreal, Canada. Aug. 31, '92.

41 MONTICELLI, Adolphe Joseph Thomas (1824-86). *Garden Party.* Oil. 30.0 x 41.0 cm. N93.18.36. Montreal, Canada. Aug. 31, '92.

Italian, 16th Century

42 Unknown. *Life of the Virgin.* Oil on canvas. 200.0 x 100.0 cm. Nine works depicting the life of the Virgin, including the Marriage at Cana, Christ before the Elders, the Pentacost and the Assumption. *N93.25.1. Catania, Italy. Sep. 10, '92.

43 Unknown. *Madonna with a Crucifix.* Tempera on panel. 58.0 x 35.0 cm. *N93.24.1. Messina, Italy. Apr. 10, '92.

Italian, 18th Century

44 Unknown. *The Presentation in the Temple.* Oil on canvas. 60.0 x 200.0 cm. Christ being presented at the Temple. N93.24.4. Messina, Italy. Apr. 10, '92.

36

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48

Prints, Drawings

American, 20th Century

45 STELLA, Frank (b. 1936). *Singerli Variations,* 1981. Silk Screen. 88.9 x 88.9 cm. Signed. Edition no. 25(?)/? *N93.12.1. Greenwich, CT. Dec. 24, '92.

Canadian, 19th Century

46 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Discoverers or Founders.* Charcoal. 51.0 x 71.0 cm. Measurements include frame. Three sketches or studies for bronze sculptures. N93.18.15. Montreal, Canada. Aug. 31, '92.

47 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Kneeling Nude.* Charcoal. 36.0 x 56.0 cm. N93.18.16. Montreal, Canada. Aug. 31, '92.

48 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *The Model or Itching,* 1925. Charcoal. 48.0 x 32.0 cm. Signed and dated in l/r. *N93.18.13. Montreal, Canada. Aug. 31, '92.

45

42

Sculpture

49 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Peasant with Toque*. Pencil. 41.0 x 56.0 cm. Measurements include frame. N93.18.14. Montreal, Canada. Aug. 31, '92.

50 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Young Canadian*. Charcoal. 25.0 x 42.0 cm. N93.18.17. Montreal, Canada. Aug. 31, '92.

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American, 20th Century

51 WALKER-BROOKS, Ruth. *Madonna and Child*, 1931. Bronze. 45.7 x 20.3 cm. N93.20.1. New York, NY. Jul. 5, '92.

Austrian, 18th Century

52 Unknown. *Madonna and Child*, 1700. Polychrome wood. 81.5 x 40.0 x 23.0 cm. *N93.31.1. Oberretzbach, Austria. Jan. 1, '89.

53 Unknown. *Saint Anthony of Padua*, 1700. Polychromed wood. 74.0 x 20.0 x 20.0 cm. *N93.31.2. Oberretzbach, Austria. Jan. 1, '89.

Canadian, 19th Century

54 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Bacchante*. Bronze. 25.0 x 27.0 x 34.0 cm. *N93.18.21. Montreal, Canada. Aug. 31, '92.

55 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Darcy McGee*. Bronze. Ht. 38.0 cm. *N93.18.28. Montreal, Canada. Aug. 31, '92.

56 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Indian Woman Alone*. Bronze. 40.0 x 23.0 x 26.0 cm. *N93.18.20. Montreal, Canada. Aug. 31, '92.

57 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Iroquois*. Bronze. 43.0 x 28.0 x 41.0 cm. *N93.18.23. Montreal, Canada. Aug. 31, '92.

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58 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Land-surveyor or The Pioneer*. Bronze. 51.0 x 22.0 x 21.0 cm. *N93.18.22. Montreal, Canada. Aug. 31, '92.

59 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Lumberjack*. Bronze. Ht. 48.0 cm. *N93.18.19. Montreal, Canada. Aug. 31, '92.

60 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Maria Chapdelaine*. Bronze. Ht. 38.0 cm. Inscribed on the base: Maria Chapdelaine. Made into a lamp base. *N93.18.24. Montreal, Canada. Aug. 31, '92.

61 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Maria Chapdelaine*. Bronze. Ht. 31.0 cm. *N93.18.25. Montreal, Canada. Aug. 31, '92.

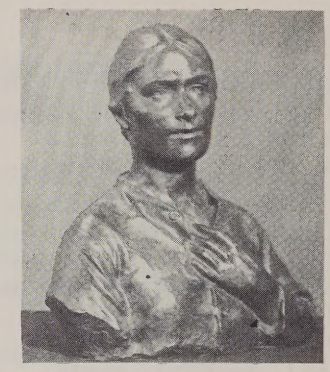
62 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *The Old Canadian Pioneer*. Bronze. Ht. 46.0 cm. Inscribed on the base: Le vieux pionnier canadien. *N93.18.26. Montreal, Canada. Aug. 31, '92.

63 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *The Old Pioneer's Companion*. Bronze. Ht. 46.0 cm. Inscribed on the base: La compagne du vieux pionnier. *N93.18.27. Montreal, Canada. Aug. 31, '92.

64 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Porter*. Bronze. Ht. 43.0 cm. Inscribed on the base: Portageur. *N93.18.18. Montreal, Canada. Aug. 31, '92.

French, 19th Century

65 CORMIER, Joseph Emmanuel Descombs (1869-1950). *Figure of a Nude*. Silvered and gilded bronze. *N93.7.6. Los Angeles, CA. Nov. 16, '92.



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65

Decorative Arts

Italian, 18th Century

66 Unknown. *The Last Supper.* Wood. 50.0 x 60.0 cm. *N93.24.3. Messina, Italy. Apr. 10, '92.

67 Unknown. *Passover.* Wood. 50.0 x 60.0 cm. *N93.24.2. Messina, Italy. Apr. 10, '92.

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70

Clocks, Timepieces, Watches

Austrian, Century Unknown

68 Unknown. *Bronze Clock.* Bronze, fire gilt. Ht. 26.0 cm. Signed 'Ozwirk'. *N93.17.1. Vienna, Austria. May. 20, '92.

Candlesticks, Candelabra, Lamps

American, 19th Century

69 Tiffany Studios. Acorn table lamp. Glass. Diam. 40.6 cm. Impressed on the shade: TIFFANY STUDIOS NEW YORK 1435 Impressed on the base: TIFFANY STUDIOS NEW YORK S223 446 with Tiffany Glass & Decorating Company logo. *N93.1.2. Taylor, MI. Oct. 1, '90.

70 Tiffany Studios. Dragonfly lamp. Glass. Diam. 55.9 cm. Impressed: Tiffany Studios New York. *N93.1.1. Taylor, MI. Oct. 1, '90.

German, 18th Century

71 Set of 12 dwarf candlesticks, 1740. Silver. Ht. 11.4 cm. Each bearing the maker's mark IPS in an oval, probably that that of Johann Oeter Schonling. Each base engraved with the initial "W" in script surmounted by a princely cornet (possibly that of Prince Wilhelm VIII of Hesse Cassel.) Made in Frankfurt. *N93.5.1. West Mount, Quebec, Canada. Sep. 26, '92.

71

Folk Art

American, 19th Century

72 Rooster weathervane, 1875. Gilded copper. 66.0 x 88.9 cm. With good patina and multiple bullet holes. Cast in the form of a rooster with delineated feathers and gilded, with three prominent tail feathers, on a copper pole. *N93.8.1. Phoenicia, NY. Dec. 1, '92.

Ivories

German, 17th Century

73 ANGERMAIR, Christoph. *Enthroned Madonna with Child,* 1618. Ivory. Ht. 23.0 cm. *N93.16.1. Vienna, Austria. Aug. 11, '92.

73

74

75

Liturgical Objects

Italian, 18th Century

74 Chalice. Silver. 24.0 x 11.0 cm. *N93.22.7. Militello Rosmarino, Italy. May. 1, '92.

75 Crook, 1706. Silver. Ht. 130.0 cm. *N93.22.5. Militello Rosmarino, Italy. May. 1, '92.

76 Crucifix. Ivory and wood. 48.5 x 33.5 cm. *N93.22.3. Militello Rosmarino, Italy. May. 1, '92.

77 Halo, 1705. Silver. Diam. 35.0 cm. *N93.22.2. Militello Rosmarino, Italy. May. 1, '92.

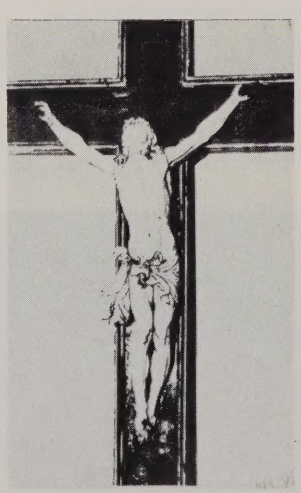
Italian, 19th Century

78 Chalice. Silver. Diam. 14.0Ht. 28.0 cm. *N93.22.1. Militello Rosmarino, Italy. May. 1, '92.

79 Crucifix. Silver and gilt. Ht. 60.0 cm. *N93.23.1. Rome, Italy. Oct. 17, '92.

80 Incense burner. Silver. *N93.22.4. Militello Rosmarino, Italy. May. 1, '92.

81 Processional cross. Silver. 58.0 x 25.0 cm. *N93.22.6. Militello Rosmarino, Italy. May. 1, '92.



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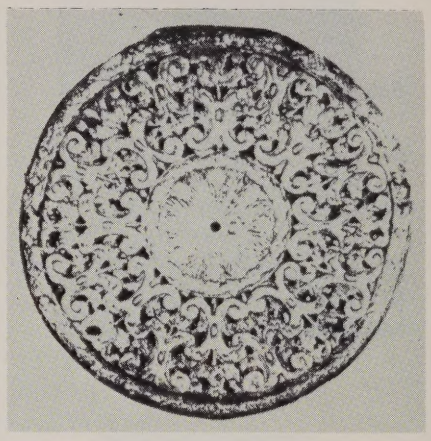


77

79

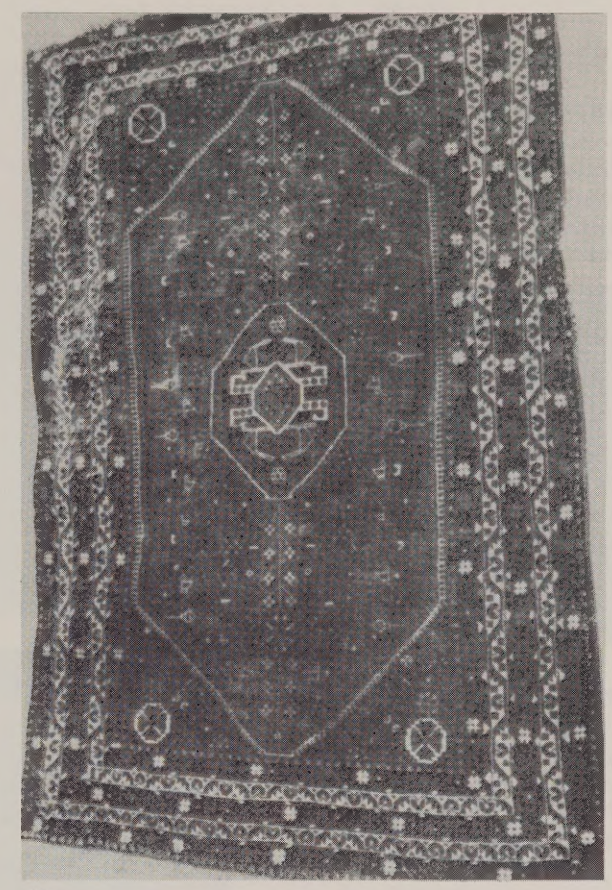
Rugs, Carpets

Persian, Century Unknown

82 Unknown. *Shiraz Carpet.* Woven fiber. 327.0 x 216.0 cm. *N93.14.1. Gosau, Austria. Jun. 21, '92.

Turkish, Century Unknown

83 Unknown. *Turkish Carpet.* Woven fibers. 210.0 x 135.0 cm. Design of two joined diamonds on a dark blue background with a light blue outer border. N93.14.2. Gosau, Austria. Jun. 21, '92.



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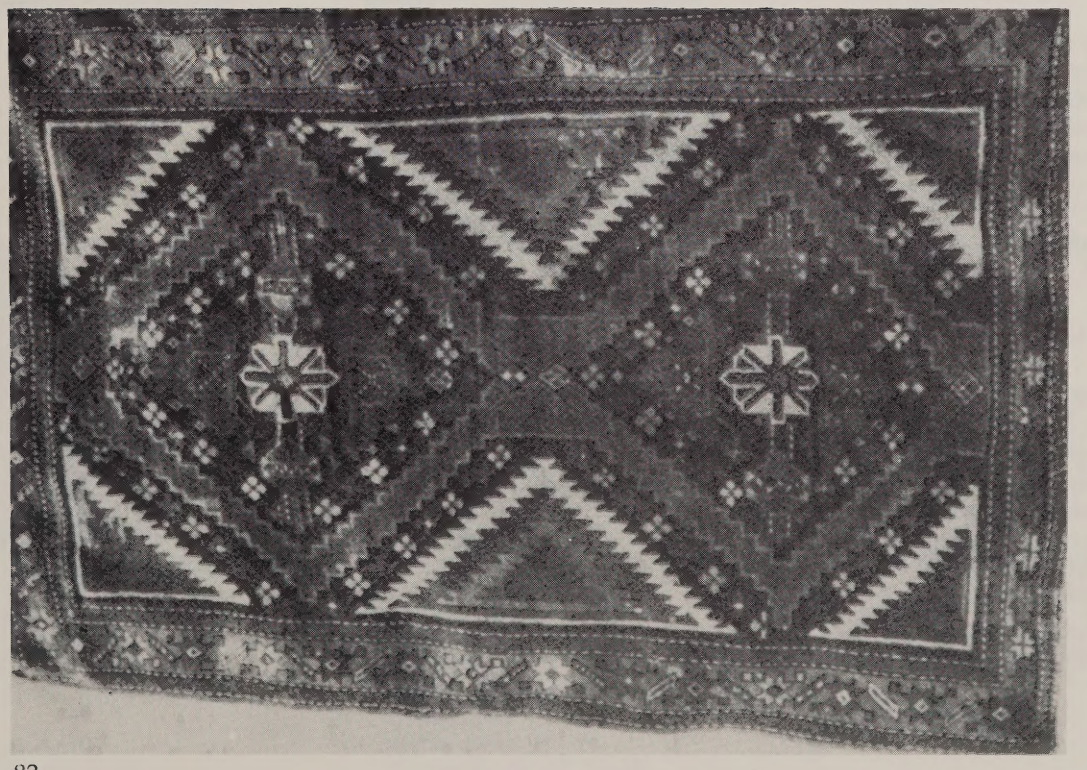

83

Silver

English, 18th Century

84 George IV two-handled plate liner. Silver. Fully marked. From a silver soup tureen. N93.5.2. West Mount, Quebec, Canada. Sep. 26, '92.

85 TANQUERAY, Anne. Pair of George II sauceboats, 1731. Silver. W. 20.3 cm. Engraved within a cartouche with the cost of arms of Bullen impaling those of Aston, Devon. Bears the hallmarks for London and the maker's mark. *N93.5.6. West Mount, Quebec, Canada. Sep. 26, '92.

English, 19th Century

86 ELKINGTON, Frederick.Goblet, 1879. Silver. Ht. 22.2 cm. Made in London. The bowl enamelled with scenes of Passover and the Closing of the Waters. *N93.5.4. West Mount, Quebec, Canada. Sep. 26, '92.

German, 19th Century

87 Passover tray, 1890. Silver. 29.8 x 41.3 cm. By Posen. Six of the seven detachable dishes were stolen. The sides with applied chased scenes the Haggadah, divided by columns chased with the Star of David. *N93.5.3. West Mount, Quebec, Canada. Sep. 26, '92.

Swiss, 20th Century

88 MEISTER. Wine bottle holder and two ice buckets. Silver. Wine holder: length 25.4 cm.; ice buckets: height 24.1 cm., length 15.9 cm., height 34.3 cm. and length 30.3 cm. In the style of Georg Jensen. *N93.5.5. West Mount, Quebec, Canada. Sep. 26, '92.

85

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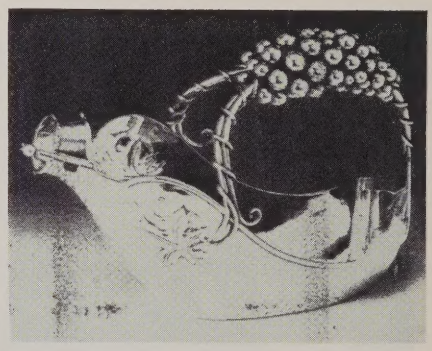

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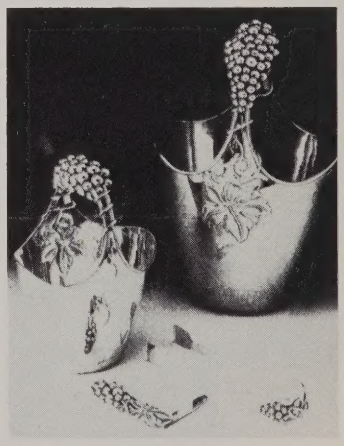


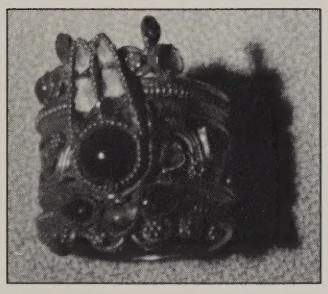
88

Antiquities

Jewelry

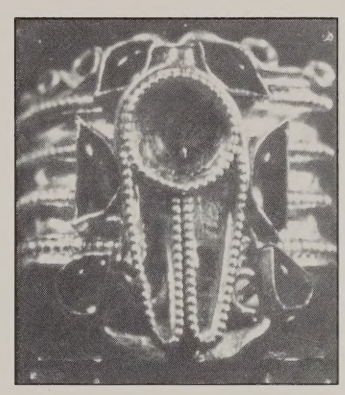
Roman, Century Unknown

89 Ring. Gold and colored stones. Diam. 2.3W. 3.1 cm. Weight: 12.325 gr. Recorded under inventory no. 700. *N93.10.1. Kocaeli, Turkey. Mar. 12, '92.



89

90 Ring. Gold and colored stones. Diam. 2.0W. 2.5 cm. Weight: 55 gr. Recorded under inventory no. 481. *N93.10.2. Kocaeli, Turkey. Mar. 12, '92.



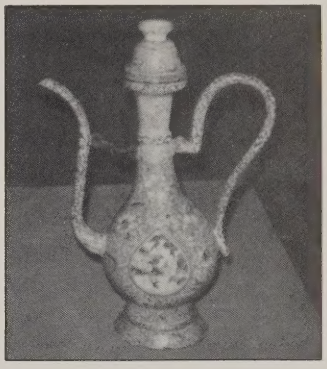
90

Asian Art

Metals

Chinese, 18th Century

91 Ewer, 1736. Cloisonné. Ht. 32.1 cm. Loss of enamel between the body and spout. Ch'ien Lung period. Made in Canton. *N93.19.1. New York, NY. Jan. 1, '93.



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